Faculty Recital

**Jacques Després, piano**

with guest artist

**Martin Bruns, baritone**

**Friday, December 8, 2000**
**at 8:00 pm**

**Arts Building**
**University of Alberta**

# Program

Department of Music
University of Alberta

**Program**

Selections — Franz Schubert (1797-1828)
- An Schwager
  - Kronos (Johann Wolfgang von Goethe) (1816)
- Wehmut (Matthäus von Collin) (1822)
- Die Hoffnung (Friedrich von Schiller) (1817)
- Sei mir gegrüßt (Friedrich Rückert) (1822)
- Du bist die Ruh (Rückert) (1823)

Kindertotenlieder (Friedrich Rückert) (1901-04) — Gustav Mahler (1860-1911)
- Nun will die Sonn' so hell aufgehn
- Nun seh' ich wohl, warum so dunkle Flammen
- Wenn dein Mütterlein
- Oft denk' ich, sie sind nur ausgegangen
- In diesem Wetter

**Intermission**

Dear Men and Women (John Hall Wheelock) (1985) — Ignace Strasfogel (1909-1994)

Heartbeats (Melvin Dixon) (1989) — John Musto (b. 1954)

Shadow of the Blues (Langston Hughes) (1987) — John Musto
- Silhouette
- Litany
- Island
- Could be

**Translations**

**An Schwager Kronos / To Coachman Chronos**
Johann Wolfgang von Goethe

Stir yourself, Chronos!
On at a rattling trot!
Downhill the way runs:
The head reels, revolts
at your dawdling.
On, heedless of bumps,
over stick, over stone, speed
on into life!

Now once more,
breathless, at a walk,
toiling uphill—
up, then, not sluggard—
striving, hoping, up!

High, wide, glorious
the view around into life,
from range to range
the eternal spirit floats
presaging life eternal.

Aside from your career
a shady roof draws you,
and the refreshment-promising gaze
of the girl on the step.
Revive yourself! For me, too girl,
that sparkling draught,
that bright, health-giving look!

Down, then, faster down!
See, the sinks!
Before it sinks, and I, an old man,
am trapped on the misty moor,
toothless jaws champing, bones shaking,

snatch me, still drunk
with its last ray, a fiery sea
raging in my eyes,
blinded, staggering,
into hell's night gate.

**An Schwager Kronos / To Coachman Chronos** (cont'd.)
Sound, coachman, your horn,
rattle resoundingly on.
Tell Orcus we're coming,
let mine host be waiting
at the door to welcome us.

**Wehmut / Melancholy**
Matthäus von Collin

When I walk through wood and field,
so happy then I feel and sad
in my restless heart.
So happy, so sad, when I see
the meadow in its full beauty,
and all the joy of spring.
For what blows sonorous in the wind,
what stands towering to heaven,
and man too, so familiar
with all the beauty that he see,
vanishes and dies.

**Die Hoffnung / Hope**
Friedrich Schiller

Much men talk and dream
of better days to come,
towards a happy, golden goal
we see them chasing and running.
The world grows old, and young again,
but man hopes ever for better.

Hope brings man into the world,
flutters round the merry boy,
youth is drawn by its magic gleam,
with the greybeard it's not buried—
though he end in the grave his weary
run,
yet still at the graveside he plants hope.

No empty, flattering delusion is it,
engendered in the brain of a fool;
loudly it is proclaimed in the heart:
'We have been born for better!'
And what is said by the inner voice
does not deceive the hoping soul.

**Sei mir gegrüßt / I Greet You**
Friedrich Rückert

O you, snatched from me and my kiss,
I greet, I kiss you!
O you, reached only by my longing
greeting,
I greet, I kiss you!

You, by love's hand to this heart
given, you who from my
breast are taken! With this flood of tears
I greet you, I kiss you!

To defy the distance, hostile and
dividing,
come between you and me;
to vex the envious powers of fate,
I greet you, I kiss you!

As ever you, in love's fairest spring,
came out to me with greeting and a kiss,
so with my soul's most ardent
outpouring
I greet you, I kiss you!

A breath of love effaces space and time,
I am with you, you are with me,
I hold you in my arms' embrace,
I greet you, I kiss you!

**Du bist die Ruh / Repose You Are**
Friedrich Rückert

You are repose,
and gentle peace,
longing you are,
and what quiets it.

To you I dedicate,
full of joy and pain,
as a dwelling here,
my eye and heart.

Come, enter in
and close
softly behind you
the gate.

**Du bist die Ruh / Repose You Are**
(cont'd.)

Drive other pain
from this breast.
Full be this heart
of your joy.

The temple of these eyes,
by your gleam
alone is lit,
of fill it wholly!

**Kindertodenlieder / Songs of Children Dead**
Friedrich Rückert

I
Now is the sun about to rise so bright,
as if no ill had befallen in the night.
Ill has befallen me alone;
the sun — it shines for everyone.
You must not confine the night within,
but must immerse it in light everlasting.
In my firmament a light has failed,
welcome be glad light of the world!

II
Now I see well why so dark the flames
you flashed at me so often,
O eyes!
It was as if, entirely in one look,
to concentrate your whole power.
But I suspected not -- for mists
enveloped me,
woven by deceptive fate –
that the ray was making to return
to there whence all rays stem.
You, by your gleam, would have told
me:
So gladly would we stay close by you,
but that, by fate, we are denied.
Only look at us, for soon shall we be
far!
What in these days to you are only eyes,
in future nights shall be to you but stars.

**Kindertodenlieder / Songs of Children Dead** (cont'd.)

III

When your mother
comes in the door,
and, turning my head,
I look her way,
not upon her face
does my gaze first fall,
but on the place,
nearer the floor,
where your sweet
face would be,
if, bright with joy,
you were coming too,
as you used, my daughter.

When your mother
comes in the door
with the candle's gleam,
it always seems as if
you came too,
slipping in behind,
as you used.
O you, your father's cell's
ah, all-too-quickly-
extinguished gleam of joy!

IV

Often I think they have merely gone out!
Soon will they come home again!
The day is fine! Oh, do not fear!
Merely a long walk it is they are taking.

Yes, they have merely gone out,
and now will come home again.
Oh, do not fear, the day is fine!
Merely to those hills they are walking!

They have merely gone on ahead
and will not wish to come home again!
On those hills we'll overtake them in the sun!
On those hills the day is fine!

V

In this weather, this roaring wind,
never would I have sent those children out;
they were carried from the house,
and nothing could I say.

In this weather, this raging gale,
never would I have let those children out,
I saw afraid of their falling ill --
those thoughts now are vain.

In this weather, this raving storm,
never would I have let those children out,
I feared they might die next day,
there is no cause for that fear now.

In this weather, roaring wind, raging gale,
they rest as if in their mother's house,
alarmed by no storm,
protected by God's hand.

Translations by
George Bird and Richard Stokes

Widely acclaimed pianist **Jacques Després** has dazzled audiences for over two decades in his native Canada and the U.S. with his sensitive yet powerful style and sympathetic interpretations of a broad range of composers. Respected American critic Leslie Gerber took notice of this versatility by writing, "Few major pianists have given equally convincing performances of Beethoven and Chopin. The ability to play one composer's music very well seems almost to preclude doing as well with the other. But Després proved an exception to this rule...He immediately showed that he is a Bartok player after the composer's own heart."

Since his debut with the Montréal Orchestra Symphony Orchestra in 1978, Mr. Després has appeared as soloist with many other symphony orchestras under the baton of conductors including Otto-Werner Muller, Franz-Paul Decker, Jens Nygaard and Simon Streatfield He also shared the stage, in gala concerts, with internationally renowned pianists Radu Lupu, Lazar Berman, Ilana Vered, David Owen Norris, and Nicolai Petrov. Mr. Després' tours have included numerous recitals in Canada aired on CBC radio, and performances at summer festivals in North America.

Mr. Després has established a solid reputation as a leading lecture-performance artist on both period and modern instruments. He was invited to speak on the Chopin Ballades at the Juilliard School, the early sonatas of Beethoven at the yearly Friends of the Arts Beethoven Festival on Long Island and the Bartök Mikrokosmos at Vanderbilt University.

The long list of Mr. Després' prestigious awards includes: The Frank Kopp Memorial Prize at the University of Maryland International Piano Competition; First Prize at the Montreal Symphony Orchestra Competition; and the Musical Academy of Quebec "Prix d'Europe" competition. He is also the recipient of numerous grants from the Juilliard School, the Quebec ministries of Education and Cultural Affairs, and the Canada Council.

Després was the musical director of Summer Serenades, a four-week lecture-concert series at the University of Stony Brook's Staller Center. This imaginative series won an enormous following due in large part to Després performances, his lucid and illustrative pre-concert lectures, and his creative programming. The series not only delivered compelling solo and chamber music performances from the standard repertoire; it also gave voice to such neglected composers as Clara Schumann, Alma Mahler-Werfel, and Federico Garcia Lorca to name but a few.

Mr. Després completed his doctorate at the State University of New York at Stony Brook and holds a Masters degree from the Juilliard School of Music. He received with High Distinction the Artist Diploma from Indiana University, and was awarded a unanimous first prize from the Conservatory of Quebec, which invited him to perform recitals commemorating the school's 40th and 50th anniversaries. He studied under many of the great masters including György Sebök, Gilbert Kalish, Adele Marcus, William Masselos and Christiane Sénart. Mr. Després has taught at Western Washington University and in the fall 2000, joined the Music Department of the University of Alberta in Edmonton. He also has recorded solo piano repertoire for the Eroica and VDE/Gallo CD labels. Naxos will release his latest CD, featuring the keyboard works of Joseph Martin Kraus, in the spring 2001.

Swiss baritone **Martin Bruns** has won much acclaim for his concert and oratorio appearances throughout Europe. He has been a featured soloist e.g. with the New York Chamber Symphony, the Akademie für Alte Musik Berlin, the Ensemble Oriol Berlin, the Frankfurt Radio Symphony Orchestra, the Berne Symphony Orchestra and the Ensemble 415 Geneva. He has collaborated with conductors such as Gerard Schwarz, Ivor Bolton, Heinz Holliger, Jonathan Nott, Marcus Creed, Carl Sinclair and Oleg Caetanl.

Besides the baroque and romantic repertory, the performance of lesser-known works by 20th century composers such as Ferruccio Busoni, lgnace Strasfogel and Philipp Jarnach is Important to him. Numerous premiere performances document also his active interest in contemporary music.

In 1999, he premiered e.g. Journey to Immortality by Azerbeidjan composer Frangiz Ali-Zadeh at the Lucerne International Music Festival. Several works have been written for Bruns in the past years; amongst them a piece for baritone and chamber orchestra by the American David Diamond.

He is regularly joined by noted pianists such as Brian Zeger, Ulrich Eisenlohr and Kolja Lessing, as well as by fortepianist Christoph Hammer. Widespread attention gained his arrangement of Schubert's Schõne Müllerin for baritone and guitar (published by Gehrmans Musikforlag in Stockholm) on which he collaborated with Swedish guitarist Mats Bergstrom. He has recorded for the Decca and Divox labels. For Naxos he will record a program of Schubert's Schiller settings within the new complete Schubert song edition of that label.

On the operatic stage his credits include Figaro (Babiere), Dandini, Papageno, Guglielmo, Zar Peter (Zar und Zimmerniann), Silvio, to name but a few. He began his career as a member of the Hesse State Theatre in Wiesbaden, and has since appeared at the Bavarian State Opera in Munich, the Deutsche Oper am Rhein in Düsseldorf and other European houses. In January 2001 he will sing the title role in Britten's Billy Budd at the Seattle Opera. Martin Bruns Is a graduate of the Juilliard School in New York where he was a student of Daniel Ferro.

## Upcoming Events:

**December**
11 Monday, 8:00 pm
Master of Music Recital
**Mark Hannesson, composition**
Featuring his recent works
Free admission

**January**
9 Tuesday, 8:00 pm
***Faculty and Friends***
**Jeff Anderson, trumpet**
**Terence Dawson, piano**
Barat *Andante and Scherzo,* Pilss *Sonate for Trumpet and Piano*, Brahms *Fantasien, Op 116*, Lavallée *Meditation*, Hindemith *Sonate for Trumpet and Piano*, and Hubeau *Sonate for Trumpet and Piano*

12 Friday, 8:00 pm
***Music at Convocation Hall***
**Jacques Després, piano**
Kraus *Selections*, Liszt *Variations on a motive from the cantata "Weinen, Klagen, Zorgen, Sagen"*, and the *"Crucifixus" from the B Minor Mass by JS Bach*, Mussorgsky *Pictures at an Exhibition*

15 Monday, 12:10 pm
*Music at Noon*, **Convocation Hall**
**Student Recital** Series featuring students from the Department of Music

23 Tuesday, 8:00 pm
***New Music* Concert**
A program of recent works by student composers at the University of Alberta.
Free admission

25 Thursday, Time: TBA
The Centre for Ethnomusicology presents **Folkways Alive**
Applied Music Study Area
2nd Floor, Fine Arts Building

26 Friday, 8:00 pm
***Faculty and Friends***
**Judith Richardson, soprano**
**Janet Scott Hoyt, piano**
Schubert, Brahms, Strauss, Copland and Duparc *Lieder*

28 Sunday, 8:00 pm
**The University Symphony Orchestra**
**Malcolm Forsyth, Conductor**
with the Praetorius String Quartet
Program will include works by Forsyth, Moncayo, Villa-Lobos and Roy Harris *Third Symphony*

29 Monday, 12:00 pm
**Noon-Hour Organ Recital**
The recital presents a variety of organ repertoire played by students of the Department of Music.
Free admission

department of Music

**Unless otherwise indicated**
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building
University of Alberta
**Please note**: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our